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ABSTRACT

The goal of the project that resulted in the publication of this book was to develop a professional profile of senior art educator, Vincent Lanier, to serve as a source of reliable information for future study. Chapters include: (1) "Purpose and Setting of Study" (outlines the purpose and setting of the study, and describes the author's relationship to his father, Vincent Lanier); (2) "Biography" (gives professional, biographical information about Lanier and looks at his views on the work of people such as Viktor Lowenfeld and John Dewey); (3) "Significant Ideas" (looks at the ideas that are deemed significant in the work of Lanier, including "Democratizing the Ranges of Aesthetic Objects"; "Eliminating Developmental Purpose"; "Aesthetics as the Curriculum"; "Contextualism in Aesthetic Response"; and "Art Education as Social Responsibility"); (4) "Influence on the Field" (examines Lanier's influence on the field of art education and the reasons he has been called "the watchdog of the field"); and (5) "Annotated Collected Works" (provides an annotated collection of Lanier's works, including publications). Contains 12 references. (KC)

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THE COMPLETE LANIER

A Professional Profile

SO 031 901

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National Art Education Association

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The Complete Lanier: A Professional Profile

James S. Lanier
The University of Arizona

1998

The National Art Education Association

About NAEA

Founded in 1947, the National Art Education Association is the largest professional art education association in the world. Membership includes elementary and secondary teachers, art administrators, museum educators, arts council staff, and university professor from throughout the United States and 66 foreign countries. NAEA's mission is to advance art education through professional development, service, and advancement of knowledge and leadership.

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For the ultimate aim of education is nothing other than the creation of human beings in the fullness of their capacities. Through the making of human beings, of men and women generous in aspiration, liberal in thought, cultivated in taste, and equipped with knowledge and competent method, society itself is constantly remade, and with this remaking the world itself is recreated.

—— *John Dewey*

Someone has defined a "professor" as a person who thinks otherwise. If that definition is true (and I think it is) then Vincent Lanier is the quintessential professor.

The Complete Lanier: A Professional Profile

James S. Lanier
The University of Arizona

Someone has defined a "professor" as a person who thinks otherwise. If that definition is true (and I think it is) then Vincent Lanier is the quintessential professor. His contributions to art education have been many and varied, but among them all I would rank highest his ability to clear away the rubble and say, in effect: What is art education all about? How do we define our profession? Can art education contribute to the transformation of society? Is there something sacrosanct about the particular media and materials we use and teach? If so, what makes them essential? If not, why don't we consider alternatives? Have we come abreast of the 20th century in our teaching? Do today's media of artistic expression find their way into art teaching? If not, why not?

> Vincent Lanier does more then raise uncomfortable questions. He is a very skillful phrase-maker and has a way of puncturing educational platitudes that few can equal. I think Vincent is one of our best polemicists because he enjoys deflating pompousness wherever it shows up. Over a long teaching career he has witnessed a good many art educational infatuations. Apparently it pains him to see us taken in by purveyors of instructional snake oil. That pain, of course, is the obverse of a kind of love. Underneath Lanier's crusty exterior lies a large deposit of affection for our profession and an irrepressible idealism about what art can accomplish for the good of humanity...
> ... Frankly, I'm anxious to learn who or what has become the latest target of his righteous wrath. When Lanier lectures, no sacred cow, no educational fetish, is safe. So, in the fond hope that we are about to witness the destruction of half a dozen golden idols, I give you Professor Vincent Lanier.

(From Edmund Feldman's introduction of Vincent Lanier at the 1980 NAEA conference in Atlanta, Georgia.)

Underneath Lanier's crusty exterior lies a large deposit of affection for our profession and an irrepressible idealism about what art can accomplish for the good of humanity...

Chapter 1

PURPOSE AND SETTING OF STUDY

Occasionally in life one falls into fortunate circumstances; such is the case with this document. A year ago while contemplating a topic for my master's project it became apparent that I had a unique opportunity to write a paper with a perspective and understanding that perhaps few others could have. As Vincent Lanier's son, I have an unusual view of him, and of the field, as well as a closeness that can be very beneficial in working on a paper like this. This relationship can also cause problems. It was understandably difficult to remain completely objective about my subject, and while I tried, I am relatively sure my admiration and affection for him is ever present in this work.

I grew up listening to art education discussions at the dinner table, and elsewhere. Doctoral candidates would often share meals with us, and while I was admittedly uninterested at the time, one could not help pick up on some of the conversation. It was also fortunate that I lived in the same town as my father, Tucson, Arizona. Since I was a regular at the Lanier house, the opportunity to discuss at length his ideas and indeed the ideas of the field was always available. I took advantage of the opportunity.

I would like to gratefully acknowledge my father's assistance and support of this paper; our many hours working together were both personally rewarding, and have produced, I hope, a useful document. I would also like to acknowledge my project advisor Dr. Lynn Galbraith, and committee members Dr. Dwaine Greer and Dr. Jeanne Carrigan for their assistance and support, and a special thanks to my mother for her support and valuable proofreading skills, and my wife Robin for typing this paper, several times.

The goal of this project is to develop a professional profile of a senior art educator, Vincent Lanier, to serve as a source of reliable information for study. To this end, the project will collect, catalogue, and annotate all of his published writings; present a personal and professional biography noting the main influences on the subject's ideas and writings; investigate the influence of his ideas on the field, and present the subject's significant ideas as found in published writings and locate their development by citation. The structure and procedure of this document are designed to serve as a model for similar projects.The significance of this project lies in several factors. One, that a good many art educators are getting older and retiring from professional positions. While they are still available, projects that collect and review their contributions are increasingly important. With the subjects available for consultation, these projects can be done more authoritatively. The second is that documents like these can serve as an invaluable research tool to others in the field.

The procedure for creating this document will be as follows:

1. Collect, catalog, and annotate all of the published writings of the subject.

2. Organize relevant materials into a personal and professional biographical section, including significant anecdotes prepared by the subject.
3. Describe influences on the subject's ideas, and explore the influence the subject has had on the field.
4. Explore the principal ideas developed by the subject and locate them in the collected writings.

The following resources were utilized in the preparation of this document:

1. The subject's cooperation.
2. The collection of the journals in the field, found at The University of Arizona library, and in the author's collection including: *Studies in Art Education, Art Education, Arts and Activities,* and *School Arts.*
3. The assistance and support of the art education faculty at The University of Arizona.
4. The ERIC (Educational Resources Information Center) System, accessed at The University of Arizona library.
5. The subject's collection of books and journals in the field.

Having reviewed the literature in the field, no similar compilation appears to have been done. There are references to art educators in journal articles describing their ideas and exploring their influence, The Penn State Papers, (for example), but they are infrequent, do not come up to the present, and do not include complete annotated listings. Anyone wishing to use or refer to ideas of particular people has to dig out such material at great cost of time and the hazard of inaccuracy.

Projects like this one provide authoritative information, with chronology and locations in the literature where ideas may be found so that such use of ideas can be done with maximum accuracy.

It could be that individuals such as students in graduate programs, or agencies such as The NAEA (National Art Education Association), universities, or funding institutions, might wish to develop a series of profiles such as this one on senior art educators, obtaining their cooperation and input whenever possible. A project of this sort might even be considered appropriate for a doctoral dissertation.

If this is done, the pattern of development structuring this project would provide a useful model, or, at least a starting point.

Chapter 2

BIOGRAPHY

Vincent Lanier was born in Istanbul, Turkey on October 10, 1920. His family emigrated to the United States in 1923 through Ellis Island, like many others, and lived in Arlington, New Jersey, eventually moving to the Washington Heights neighborhood of New York City. He attended elementary school at P.S. 132 and went to George Washington High School. There he "majored" in art and was able to make the average grade requirement to enter the College of the City of New York, a free city university. At first he majored in architectural studies, but ran out of money in 1939 and dropped out to get a job. By the next year he had saved up enough to enroll in New York University as a sophomore with a major in Art. In 1942 he was drafted into the U.S. Army.

Lanier spent the next four years as a medic in a series of military hospitals in the United States and in the European Theater of Operations. After separation from the military in the Spring of 1946, he re-entered New York University with funds from the G.I. Bill and earned an M.A. in Art Education and completed the preparation for a New York State art credential in 1948. Because of a lack of jobs at the secondary level, he returned to school and worked on a general elementary credential. He was appointed to P.S. 47 in the borough of the Bronx, New York in 1948, where he was a classroom teacher, responsible for all subjects. From this experience came his first doubts about the theories of art education of that time.

After a year in the elementary school, he became a substitute teacher in New York City's junior and senior high schools, mainly in art, but in other subjects as well. In 1950 he was appointed a Lecturer in the Education Department at Queens College in New York City. Here he taught all the elementary art education sections, the secondary methods course, and supervised the student teachers. He received his doctorate in Art Education from New York University in 1954, with a dissertation entitled "The Status of Current Objectives in Art Education." That same year he was appointed Assistant Professor of Education and Fine Arts at the University of Southern California in Los Angeles and in 1956 was promoted to Associate Professor with tenure and head of Art Education.

During this time he was active in the Pacific Arts Association, was the president of PAA's Southern California Section, and served as the Finance Chairman of the 1957 NAEA National Conference at Los Angeles. In the summer of 1958, he headed the Fine Arts Department at the Idyllwild Arts Foundation.

In 1965, he was selected by David Ecker to be a member of the research and development team of a federally financed project for improving the teaching of art appreciation at The Ohio State University. That same year, he was appointed project director of the "Uses of Newer Media Project" sponsored by NAEA and funded by the U.S. Office of Education, operating in Washington, D.C. He also attended, by invitation, the Penn State Seminar in September 1965.

Lanier moved to the University of Oregon as Professor of Art Education in 1966. From 1967-73 he was department head at Oregon and taught summer sessions at Indiana

University in 1966, the University of Wisconsin in 1968, and the University of Hawaii in 1969. From 1966 to 1975, he wrote the Instructional Media column in *Arts and Activities* and was Book Review Editor for *Studies in Art Education* from 1963-1965.

During his 16 years at Oregon, an independent doctoral program in the Art Education Department was developed and approved. Some 40-50 graduate students received their degrees in that program. He also instituted several new courses including: Newer Media in Art Education, Art Criticism in Art Education, and the History and Philosophy of Art Education. As department head, Lanier also fought successfully with the administration to increase the number of teaching assistants assigned to the department and included them in faculty and committee meetings. He also managed to have graduate courses scheduled in late afternoons and evenings so that teachers in the schools could attend them. He fought unsuccessfully to eliminate the statistics requirement from the doctoral program and started the practice of contributing to school faculty art exhibits with published books and articles in lieu of artwork. In 1971-72, he spent his sabbatical year traveling through 14 European countries with his family.

During this time, over 30 papers and 4 books and pamphlets of his writings were published. He gave one of the Stanford University Lectures in 1974, became an honorary graduate faculty member at the Universities of Georgia and Houston and a member of doctoral committees at the University of Alberta and Illinois State University. He served on the Editorial Board of Studies in *Art Education* 1972-75 and 1978-82 and has been a member of the Council for Policy Studies since its inception in 1970.

In 1981, Lanier was invited to the University of Arizona for one year as a visiting professor and the offer was extended to a permanent appointment, which he accepted. The 1980s brought several awards and honors including: the keynote address at the Atlanta National Conference of the NAEA in 1980, the keynote address at the InSEA World Conference in Rotterdam in 1981, the NAEA Committee on Minority Concerns award for sustained excellence in Art Education, the Third Annual *Studies in Art Education* Distinguished Scholar Award in 1986, and the NAEA Manuel Barkan Award for scholarly publication in 1987. He became a Landsdowne Scholar at the University of Victoria, Canada in 1984, presented the Harkness Lecture at the University of Canterbury in Christchurch, New Zealand in 1987 and the Leon Jackman Memorial Lecture in Brisbane, Australia at the conference of the Australian Institute for Art Education the same year, and was elected a Distinguished Fellow of the NAEA in 1986. While at Arizona, Lanier served as president of the Arts Education Collaborative, an arts advocacy group in the city of Tucson and was a consultant and faculty member at the Getty Center for Education in the Arts. In 1988, he retired from teaching and since retirement one paper and one book have been published, bringing the total number of his publications to 81.

For the purposes of this study, Lanier was asked to describe what he thinks were the most significant influences on his professional activities and positions. The following paragraphs are his recollections on this question in their entirety.

> The earliest influence on my professional life was, as it is with many others, my father. I remember him quite clearly, sitting at his desk, which was piled high with books, papers, and photographs, writing the huge and definitive history of his home town in Turkey each night after a long day of work. The volume was published, but I cannot read a word of it as it is in Armenian. It was not exactly a best-seller, having lit-

tle relevance to anyone born outside of that small town, but it was well received by those who were.

Watching my father spend all those evenings on what was quite obviously a labor of love of scholarly effort made me realize-though I was not aware of it at the time-that scholarly activities are worthwhile. It was a priceless inheritance.

A second influence on the way in which I approached art education was that of Angelo, an 11-year old pupil in the sixth grade class I taught my first year. He influenced me to question every idea that crossed my path, particularly those I myself held in high esteem. At that time, I enthusiastically supported the dictates of the leaders in our field and at the start of the art "period" I distributed the largest manila paper the school provided and fat crayons, so that my pupils would be able to unleash their creative energies. While the rest of the class broke up the area of their papers into jigsaw-puzzle sections of different colors, making what they called "designs," Angelo, quietly but stubbornly, went his own way. He sharpened his crayons or used a prohibited pencil. He made stick figure line drawings in exquisite detail of the world around him, gripping the pencil tightly in his small fist and bending close to his paper.

To the rest of the children, he was the class "artist" and although this behavior was precisely the opposite of what I had been taught to promote in my art education classes, I could not bring myself to stop him. They were invariably handsome and exciting drawings. By the end of the year, I began to wonder if the leaders I had studied could be wrong?

A third and more direct influence was a friend in my years in Los Angeles. Although he was not in art education, Leonard Fels had been a philosophy major in college; he had the disconcerting habit of attacking any idea of mine that he deemed controversial, expecting no quarter and giving none. I learned very quickly to fight a delaying action and run home to my books for ammunition for the next day. I also learned that attacking one's ideas is not the same as attacking one personally, a valuable principle for all professional life. I also developed much interest in philosophy in general and aesthetics in particular, an area in which my own education had been fragmentary and anemic.

A fourth and substantive influence on my ideological position came from the writings of John Dewey. Considerable reading of his works, made difficult by his turgid prose style, made me conclude that some of the references to him in the art education literature were incompatible with what he had written, although I think it is true that one can find almost anything one wants to in Dewey. His explanation of the nature of aesthetic experience, as I understood it then and now, seemed the most plausible one I had come across. Once I digested it, I began to realize that it completely altered most of what the field then believed about teaching art and much of my subsequent writing has been an attempt to influence art education with those ideas.

What emerged from this long association with what I conceive to be the ideas of Dewey is, perhaps, best summarized in *The World of Art Education According to Lanier.* Whatever the merits of this approach to art teaching, here the antecedents of these ideas are made clear for the review of others in the field.

Chapter 3

SIGNIFICANT IDEAS

Of the many ideas and concepts Lanier has written and lectured about, several significant ones dominate. These ideas appear in a number of writings, most recently and perhaps in their most highly developed form, in *The World of Art Education According to Lanier.* However these ideas are not recent; most have appeared in the literature for years, some even for decades.

This chapter will concentrate on these central, significant ideas; it will not deal with the many secondary ideas in Lanier's collected works. There are two reasons for this procedure. The first is that they are without exception ideas or positions held by a number of others in the field and are not unique to his overall belief system. Secondly, none of these secondary ideas is truly revolutionary; that is, not one of them would do. Each one of those would by itself completely change the way we teach art in the schools if it alone were to be adopted widely.

This chapter will present these principal ideas and their chronological location in Lanier's writings. The expansion or clarification of some of these ideas may be visible through comparison of the quotations provided.

Democratizing the Ranges of Aesthetic Objects

This concept is derived from the interpretation of Dewey's idea that all objects and events are capable of eliciting aesthetic responses. If one holds, as Lanier does, that issues of aesthetics should be the basis of the curriculum, then the objects and experiences we use to teach about art need to extend well beyond the fine arts into every conceivable realm. The progression from that which the student already experiences and appreciates, to other areas including the fine arts, and the so called Masters, can be utilized as a way to broaden their interest and appreciation. We must not, however, neglect pointing out that all the objects and experiences, even those we find less enjoyable are just as valid in their ability to generate aesthetic response.

This idea first appears in the literature in Lanier's 1964 textbook *Teaching Secondary Art.* Lanier states "Art is a quality that is potential in all visual daily human experience and not restricted to 'objets d'art' in a museum." (Lanier, 1964, p.47) The idea next appears in "Talking About Art: an Experimental Course in High School Art Appreciation," published in 1968. In this paper democratization is dealt with in the context of canalization of the curriculum, or going from the known to the unknown, as discussed earlier. It is, in fact, a generally accepted education dictum that we should move from the known to the unknown.

A necessary assumption inherent in this position is that many of our pupils do not operate in the fine arts as art teachers define them. The attentiveness of young people to rock and roll music, comic books, beach party films, go-go television programs, exotically named dance steps, and long-haired singing idols suggests that this assumption is not unreasonable.

Doubtless, many youngsters, usually from more educated and affluent families, do come to school with an already developed appreciation of the upper end of the traditional value hierarchy of art products. But a large proportion of our pupils undeniably possess an appreciational milieu of their own to which they respond with fervor, passionate if changeable loyalty, and often more than not a little critical judgment. These are the pupils to whom we fruitlessly bring our adult and essentially "middle-class" (with all its pejorative connotations) tastes, which we insist upon their accepting (Lanier, 1968, p. 33).

Lanier next speaks to this issue in a 1970 Article: "Art and the Disadvantaged."

The first principle of education for the children of the rural and urban poor is to look at them as possessors of different advantages rather than as cultural paupers. The dominant principle of art education for these children is to recognize the merits of the aesthetic experiences they already have had and are having. To approach differentially cultured children in any other way, or at least from the direction we now approach them, is to demean and offend them and, indeed, to fail in our efforts as educators (Lanier, 1970, p. 7).

In 1979 it is again addressed in Lanier's critique of the 1977 NAEA Commission report. Here he responds to the report's assertion that more sophisticated "fine arts" are in some way more complex and have more ability to evoke aesthetic response, or that this aesthetic response is in some way a higher quality:

> What evidence do we have that greater complexity always evokes more or better aesthetic experience? In fact, some views of art support economy or simplicity as a signal of value or merit. Nor does difficulty of attainment logically promote aesthetic value. If "Maude" is more "easily decipherable" than a painting by Klee, even, incidentally, if true, that quality does not automatically confer aesthetic inferiority any more than the relative simplicity of the jet engine as compared to the piston engine ordains functional inferiority...To the relative of an alcoholic, the "Maude" episode describing her husband's drinking problem can be more moving and more productive of important intellectual contemplation than any work by Klee, Van der Rohe, or Maillol. (Lanier, 1979, p. 6)

Lanier goes on to say:

> Not only is there an argument (described earlier in this paper) which denies this rigid hierarchy of artistic worth, but we can also contend that those art forms which inform the viewer about social ideas and events constituting the "bread and butter" quality of life, are more readily found within the vernacular arts than among the great works at least of the last fifty years. One need only refer to film and to folk music to provide examples of art forms with a high social quotient as compared to the gallery arts and contemporary classical music...It would be a mistake for anyone to conclude that for this reason the vernacular arts are superior to the fine arts. What is being claimed here is simply that each of these forms has been used for different purposes in recent years, a difference which can be explained by a variety of historical pressures. (p. 14-15)

Eliminating Developmental Purposes

If one believes in the definition of aesthetic experience as discussed thus far, and that the study of aesthetics should become the basis of the curriculum, then those many developmental ben-

efits attributed to art making activities become "...unworthy of the focus of the art teacher" (Lanier, 1991, p. 15). Some of the developmental purposes commonly discussed in art education literature are: increased general creativity, increased perceptual abilities-sometimes called visual literacy, the ability to make people more humane, and even right brain growth. If we believe that the study of such a significant human behavior as aesthetic response is indeed important, then considering the limited time and resources of the art teacher, one must conclude that other purposes in art teaching must become secondary. Further, Lanier asserts that some of these developmental claims are incorrect. For example, in the case of mental development, Lanier states:

> Ideas of mental development through art are also, in my opinion, incorrect. If general mental skills did result from art activity, then it would follow that those who are closest to art, that is, artists, art historians, art critics, and the like, would consistently exhibit a higher level of those skills outside of art than the general population. A moment's reflection will suggest that this is not the case; art people are not usually inferior in these qualities, but neither are they observably superior. Their involvement in art does not give them all those fantastic traits across the board that art educators have been rhapsodizing about for so many years. (Lanier, 1991, pp. 15-16)

Lanier does, however, state that if some of these developmental benefits come as side affects to our art teaching, then they are welcome, and that these beliefs about the role and benefits of art teaching are in no way a comment on art therapy, a separate field altogether, with separate goals and abilities. One of his earliest publications dealing with this concept is "Hyphenization takes Command," published in 1961.

Let us take Sir Herbert Read's thesis as an example. In several articles, as well as in *Education Through Art,* Read proposes that the act of art (and, apparently, only the arts) provides insight into the nature of moral good, and that, therefore, aesthetic experience contains moral training. This is unquestionably a fascinating and colorful idea, but its construction is fraught with difficulties on many levels. On a practical level, Read's concept suggests some difficulties as well. If aesthetic experience involves moral training, it follows that those individuals in history most closely associated with esthetic production should exhibit the highest level of moral behavior in their personal lives. Even a cursory examination of the history of the arts provides ample evidence to refute such an idea. The anti-Semitism of Degas, the calculated brutality of Richard Strauss, the tavern brawling of Carravaggio, the carping envy of Wagner, the dissoluteness of Toulouse-Lautrec; all of these (and the list is probably endless)seem to indicate a very different picture. It would seem that artists, like other men of their level of intelligence and productivity, have no singular insight into the nature of the good. (Lanier, 1961 p. 20-21) In 1963, in "Schismogenesis in Contemporary Art Education," the idea comes up in a discussion of creativity.

However, this is perhaps a minor question about creativity when compared to the issue of using creativity as the prime value of art activity. Is the capacity to bring into existence individual or new configurations of materials or ideas that most precious and unique benefit of art experience—that benefit which cannot be provided by other experiences in life or in the curriculum? I think not. In my opinion, the unique role of the visual arts is that they provide visual aesthetic experience. No other human act can do this, and this is important in the lives of men (Lanier, 1963, p. 15). The concept is mentioned again in *Teaching Secondary Art,* in 1964:

> Unless substantial evidence can be found that both creativity and the ability to think critically in visual terms carry over from art to other disciplines, these two concepts as goals carry less weight than the first two. (Lanier, 1974, p. 97)

The criticism is made again in 1981:

> The conclusion was that the most important purpose for school art is the development of aesthetic literacy, the education of an individual who is affectionately knowledgeable about all the visual arts around us. All of the other purposes generated in the history of the field were viewed as less important, even when they were appropriately reasonable ideas. Conceptions such as creativity, visual literacy, the development of humaneness, art as motivation for other school subjects, right brain hemisphere growth, the learning of reading skills through art, and so on were diagnosed as inadequate ideas or purposes which ranked low on the scale of priorities for art teaching. (Lanier, 1981, p. 24)

Lanier, in his chapter in *Art in a Democracy*, a series of essays edited by Doug Blandy and Kristin Congdon, published in 1987, sums up his thoughts by stating:

> The history of art education is both tragic and comic in the multiplicity of roles we have attempted to play. We have been psychiatrists curing children of their emotional ills; psychologists making youngsters "visually literate," so that they can detect subtleties, cope with ambiguities, and perceive efficiently in every aspect of their lives; we have been English teachers helping them to learn to read; counselors generating enthusiasm for coming to school and staying in school; therapists exercising their right brains in an alien left-brain world; moral leaders making them humane and peace-loving citizens; and, most of all giants of the classroom who could make them creative in everything they did. Art became the universal panacea with which to cure all of the personal ills that troubled the species. But in all this fantasy of endless bounty, too often little was said about learning what can be learned about art so the pupil can approach it with insight and confidence. The origins of our discipline—the visual arts in their broadest definition—often seemed to have been mislaid somewhere along the road. (Lanier, 1987, p. 179)

Aesthetics as the Curriculum

Since the early 1960s Lanier has been talking about the value of an aesthetics-based curriculum. He goes even further, telling us that with the limited time and resources available this is the only reasonable curriculum for required art courses in the public schools. Since aesthetic experience is the one facet of our field that applies to all areas of our lives, it seems reasonable as the main focus. The study of aesthetics in this context would be primarily a non-studio situation; concepts about art and aesthetic experience are best taught, Lanier contends, through the use of books, films, discussion, and other conventional teaching methods proven effective in dealing with any other academic subject. Lanier also advises providing a generous elective studio program, with quality materials and facilities, and trained studio teachers for all who would be interested. This would be much like some music programs; all students being taught about music, and those that are interested joining the orchestra or band to learn how to make music. What Lanier proposes dealing with in the context of an aesthetics-based

curriculum can best be understood by examining the appropriate section of *The World of Art Education According to Lanier.* Included from this volume is the following general explanation:

> If art curricula are to concentrate on aesthetics as content, it is important to clarify what kinds of material fit under its umbrella. Traditional content consisted of theories about the nature of the fine arts and of our responses to them. However, philosophers such as Dewey expanded the scope of these questions to include theories about the nature of all aesthetic experience, of which response to the fine arts is only one particular instance. Consequently, for our purposes, aesthetics is a body of ideas about the nature of aesthetic experience. (Lanier, 1991, pp. 17-18)

The 1960s reference to this idea mentioned above is that in "Schismogenesis in Contemporary Art Education":

> If any aspect of art education is a fertile and vital area for research, it is this one-the nature of aesthetic experience. Therefore, when one speaks of art education, major concepts of value must include the provision of visual aesthetic experience. Indeed, I would say that the most significant benefit that can be derived from art activities in school or out of school is the opportunity to partake of visual aesthetic experiences. To assert that the most important value of art activity is to habituate the individual to creative behavior, however one defines creativity, is to divert the impart of art on the student. In effect this attitude can be said to remove the "art" from art education and to substitute "creative" for it. It is difficult enough at best to "teach" art, but to overemphasize originality, in either of its meanings, in art activities is to risk a weakening of the contribution made by the experience of art. (Lanier, 1963, p. 16)

The concept appears again in his writings in "A Plague on All Your Houses; The Tragedy of Art Education."

> In addition to the moral consequences of art and art education, there is the unique qualification of art in the school, which is that it can, if properly taught, help the young explore both the nature and range of their own visual aesthetic experiences, an undertaking of no mean dimensions if we wish to promote a cultured as well as self-directing citizenry. Even if art education could not-as I have suggested that it can-contribute to the core concerns of the school, it would be justified as part of a wholesome and rich curriculum by its intrinsic worth as one part of the good life expected by all men and owed by the school to the children of all men. However, in order to promote art's unique capacity as visual aesthetic experience, it must be taught far differently than it is taught today...The only proper model of the student is the aesthetician, for it is he who tries to clarify the processes of aesthetic response. With such clarification the student can command a wider range and greater depth of visual aesthetic experience...A proper aesthetic education curriculum would focus on the question (in its crudest terms), "what happens to us when we react to art," arriving at this question by whatever direction is found to be the most effectively motivated within the specific educational context, and moving towards criticism and history when those insights are appropriate. (Lanier, 1974, pp. 3-4)

In 1979, while reviewing the 1977 NAEA commission Report, Lanier again talks about aesthetics as the curriculum.

> Art education should subscribe to a single purpose as its pre-eminent contribution to schooling. Even if the concept is not seen as perennial and universal, it is appropriate to our time and circumstances, and it will survive examination as an argument for the claim that art is a basic in education. This single purpose can be described as the enhancement of the pupil's aesthetic potential in visual experience... Finally, the curricular implications of this single purpose indicate a dialogue curriculum made up of looking at, talking, and reading about the visual stimuli with which we are concerned. (Lanier, 1979, p. 15)

In 1978, while "dealing with" the Rockefeller Commission Report, the idea of aesthetics as the curriculum is approached through a criticism of the report's anti-verbal education stance contending American education places too much importance on words. Further, the almost hysterical antagonism of some members of the cabal to verbal education is, at first glance, quite puzzling. For example, the Rockefeller Commission Report opens with the paragraph:

> Imagine two people in conversation using a Teletype machine instead of speaking to each other directly. The words, all in upper-case letters, are a stammered outpouring from a mindless mouth. No gesture. No facial expression. No vocal rhythm or pitch. No emotion. Simply a procession of sterile symbols on a paper tongue.

The report asserts that American education exaggerates the importance of words as transmitter of information. It should be unnecessary to suggest that words have meanings and need not be "sterile symbols." The words: "This morning Japanese bombers attacked Hawaii...." on December 7, 1941, on the paper tongue of a teletype machine needed no emotion, gesture, facial expression, vocal rhythm, or pitch to convey their message of horror (Lanier, 1978, p. 15). If we examine this last passage we can see that Lanier is talking about the importance of understanding the nature of art and its meanings, of understanding the message and the context of art as critically important aesthetic issues, rather than creative experiences or emotion exploration. In 1981 in a position paper called "Aesthetic Literacy as the Product of Art Education," Lanier urges the field to completely change its direction toward an aesthetics curriculum.

> The only conception of purpose in art teaching which is coherent and capable of defending the significance of the field is aesthetic literacy. This is the idea that the overriding purpose of art education is to teach people to understand—as much as theory permits—the character of their aesthetic responses and to accumulate some knowledge about what is available in the world around to which they might respond in that fashion. This is, genuinely, an art purpose, rather than one which directs our attention to behavioral characteristics outside of art. It is an entirely reasonable conception, unlike so many of the others with which we are burdened, and it is certainly easily explained and potentially convincing for those outside the field. (Lanier, 1981, pp. 9-10) Commenting on the frequent misunderstanding of the nature of aesthetics, and the notion that children cannot possibly understand these concepts he states:

> A second difference between aesthetics and the other disciplines of DBAE is that aesthetics deals with inquiry into the nature of art in general rather than with particular pieces of art—except, of course, as illustration. In this sense, aesthetics is a highly theoretical structure of concepts, which is probably why it has been ignored as content for

the classroom by most art educators. The assumption that children cannot deal with abstractions of theory, overtly stated in the citation above, is questionable. Certainly, this belief is not shared by those who teach science or math. Furthermore, despite vigorous controversy in the area, there is a consensus among aestheticians as to the identity of theoretical positions and the problems encountered in aesthetic inquiry. It is likely that such a discipline can be taught, even to young children of elementary school age, once the language used is simplified and clarified. (Lanier, 1990, pp. 56, 62)

Contextualism in Aesthetic Response

Applying pragmatism, or contextualism to art and aesthetics; Lanier's idea follows Dewey's, that every experience occurs in a biological and cultural matrix. What the work means, its importance, its value, or our ability to enjoy it is positively and directly related to its context. These factors are indeed more important than, for example, a works formal elements. Lanier's use of the term "negotiation" as description of the way we interact with art and the world implies the experience is not one way or "static," it is in every sense a two way experience where the viewer puts into it his or her knowledge of art, the particular work, the social setting at the time of creation, and at the time of viewing, as well as a number of other critical pieces of contextual information. The more the viewer knows about art, and art works, the more he can enjoy, or learn from them. As art educators we are obligated to focus on these issues within the study of art and aesthetics. Again, an early mention of this concept appears in *Teaching Secondary Art:*

> If education can be said to proceed by the participation of the individual in the social consciousness of the race, the knowledge of any aspect of the activity of men through the ages provides various benefits. Knowledge is of merit for its own sake, in that the acquisition of knowledge, like aesthetic experience, becomes a "good" in itself. Also, when knowledge is accumulated within a coherent framework, it assists insight into the nature of present problems. Furthermore, knowledge constituting "funded experience" enables one to bring to new experiences a means of richer response, as, for example, the greater appreciation developed by historical knowledge of a particular work of art.

It should be noted that this objective suggests far more than simple "art appreciation," although that is an important element. Rather, it is also concerned with the understanding of other aspects of societies through their works in the visual arts. It is a platitude to state how much one can deduce of ancient Egypt from knowing the pyramids, the Sphinx, and the carvings, or how well one can visualize the court life of 18th-century France from the painting of Fragonard and Boucher. (Lanier, 1964, p. 75) In "Means and Meanings," a 1965 article, Lanier diagrams several art experience models. One of these models refers to the many screens, or filters through which we negotiate art works, a direct reference to the context of a works creation and viewing.

Another fruitful means analysis is the investigation of specific decoding factors in the individual's art experience.

Reading from left to right the encoded product of the artist is seen first through the screen of present social attitude toward the specific work or type of art. Just as Rembrandt's contemporaries through some of his life erected a frame work of disdain for his art which influenced the way in which each new work was seen, so each art work or school of art exists with-

in an attitudinal framework serving as a screen through which the work is viewed. (Lanier, 1965, pp. 26-27) "Assessing the "S" in Arts Education," a 1978 article, approaches the issue this way:

> Our dependence on verbal preparation for the meanings drawn from visual images is apparent only when we confront an image for which we are not prepared - a situation which occurs every time someone not in the habit of reading art criticism first views a piece in one of the recent art styles. What, after all, is one to make of earthworks without a previous explanation or even the title of the work? The visual arts, much more than the other arts, depend upon enculturation, precisely because they do not communicate efficiently. It is one thing to insist on phenomenologically "placing brackets around an immediate consciousness and its object" as a condition of an aesthetic transaction. It is quite another to attempt to analyze that event without entertaining the history of both the consciousness and the object. (Lanier, 1978, pp. 79-80)

Lanier sums up this idea while commenting on the detrimental effects of formalism in art teaching.

> ...formalism tends to isolate the work of art from the society that has produced it and, hence, limits our understanding of that object. With apologies to John Donne, I propose that no work of art is an island unto itself; all art works represent a particular time, place, and person, and without some appreciable insight into that context, we cannot withdraw some appreciable insight into that context, we cannot withdraw from the work all that it has to offer. Sometimes, of course, we have no access to the context. The great stone faces of Easter island, the rocky mandala of Stonehenge, or the cave painting at Altamira or Lascaux, come to us with little in the way of social or individual setting. We can extrapolate from other similar constructions, but we cannot be certain that such conclusions have much validity. Then there are those works of art that seem to insulate themselves from their social origins, such as the painting of Pollock or Motherwell. One can argue that these are as divorced from their contexts as art can get; the available meanings are embedded in the works themselves... Naturally, I do not agree with this supposition; I see that sort of art as highly representative of the society in which it was produced. Furthermore, such artists belong to a tradition of dealing with visual problems every bit as connected to what came before as the Roccoco is to the Baroque. It would be futile, I think, to claim to understand some of the contemporary or recent movements in art without some sense of the development of style in the past century. And I take it that style is the product not only of previous style, but of social forces that impinge on it, though we cannot always recognize them. But then, that is a contextualist assumption in itself. (Lanier, 1990, p. 8)

Art Education as Social Responsibility

This concept arises from the conditions of the country, and indeed the world, in the 1960s. These earlier times gave birth—as short lived as it was—to a feeling that the people could cause change in society, and that we should do so. Art curriculum, Lanier wrote, should concentrate on the popular arts, specifically film, and use those media to explore new alternatives

in human relationships. As artists, art teachers and as those who are learning to deal with art works, many believe we are obligated to contribute to the improvement of the human condition. In 1969, a controversial article called "The Teaching of Art as Social Revolution" was published. The entire article explains the concept, the summary paragraph states:

> It has been argued in this paper that we are in the midst of a social revolution in America today and that the schools can be changed from a hostile environment for youth, breeding alienation, to one which supports a meaningful examination of social issues relevant to the young and helping to reform society. This can be done in part by the teaching of art, if the art teacher concentrates on the study and production of popular visual arts, mostly cinema, as a means to probing new patterns of human relationships in vehicles charged with emotive meanings... It seems most appropriate to close with one example of the artistic confrontation of relevant issues, this one in the form of poetry. It was written by an 11-year-old girl and rejected when submitted to the school newspaper.
>
> When they are
> in the street
> they pass it
> along to each
> other but then
> they see the
> police they would
> run some would
> just stand still
> and be beat
> so pity ful
> that they want
> to cry. (Lanier, 1969, p. 319)

1970 brings this issue into the context of dealing with the so called disadvantaged, those Lanier calls differentially advantaged.

> What the teaching of art must do and can do is to help the poor-particularly the children of the poor-confront and explore their own problems... What then do we do for the disadvantaged? First of all, we stop thinking of them as disadvantaged and accept as valid art experiences the arts they already enjoy and approach critically. Secondly, we must understand by continual exposure, the life styles, the languages, the cultural patterns of the poor so that they will neither surprise nor shock us when we meet these patterns as teachers in the classroom. Third, we must learn to construct means-in this case in the art class-by which the children of the poor can explore their own life problems and develop alternatives to alienation, frustration, and irrational violence... Although it must be noted that art education-the study of the teaching of art-has been notably unimaginative in generating concepts of curricula to confront today's problems, there are at least a few proposed new models or directions in the field. Among these one might include 1) a cluster of curricular patterns broadening the study of art into the study of the humanities and called in some cases "aesthetic education"; 2) curricula shifting the balance of their content towards a more equitable distribution of

time spent on studio, historical, and critical activities; 3) a focusing of emphasis within traditional curricula upon experiences designed to develop cognitive and, in particular, perceptual competencies; 4) the study and reorganization of the physical environment and those cues in the environment which may tend to affect covert and overt behavior; 5) the use of the popular arts-most particularly the film arts-as content in the art class and as vehicles for emotive explorations of new alternatives in human relationships. (Lanier, 1970, pp. 11-12)

"Returning the Art to Art Education" in 1975 shows Lanier becoming concerned for the field's lack of interest in social issues and for the possible conflict between social responsibility in art education and the pursuit of cultural literacy:

For some years now, I have believed and have been preaching much the same position, although the worthy goal towards which I have wished to direct our attention is a social one rather than an individual one. My candidate for the directing idea in art education programs has been to use art as a means to clarify the ways in which the social, economic, and political world works and how it can be improved. This is, of course, art in the service of social responsibility. I still believe in it and will continue to preach it, but I am convinced such effort is futile. The zealot sooner or later becomes tiresome, and that is a far more debilitating experience even than being wrong. (Lanier, 1975, p. 28)

The idea appears again in 1976, in "The Unseeing Eye: Critical Consciousness and the Teaching of Art":

How often do our schools confront such issues as pollution, population, war, inflation, and crime in this manner? It would be justified to claim that this is seldom done and that the lack of such a focus in education gives a kind of anemic futility to what the young are made to do in school. One does not have to have a Ph.D. in the social sciences to recognize, however dimly, the basic problems of existence. Neither must one be brilliant to realize that the ritualistic exercises in the first-grade study of the community or high school and college courses in political science and economics are largely unreal and pointless. What is required is a critical consciousness, an informed awareness of those social forces which oppress our lives, confine our growth, and defile our dreams, and an additional awareness of what we can do to combat them. Indeed the central issue of education-in whatever field or on what ever level it can be confronted-is to clarify the ways in which the social, political, and economic world works and how it can be improved... Should the arts as they are taught in our schools contribute to such an effort? It is clear that, if education is seen in any measure as the development of a critical consciousness, then art education should foster that enterprise... There is little doubt that art education can contribute to this end. (Lanier, 1976, pp. 23-24)

In 1987 Lanier again talks about social responsibility in the art curriculum:

Therefore, in theoretical terms there is no necessary conflict between an intrinsic view of the obligation of art teaching and the allegedly "instrumental" view of learning about art as a means for developing cultural literacy. In fact, it might be said that one cannot properly understand one's own aesthetic experience unless one is able to analyze how such experience contributes to the ideas and values of our view of the world and our-

selves. This is not using art for some other purpose, but understanding art in a dimension critical to that insight. (Lanier, 1987, p. 181)

Once again in 1989 the concept appears in the literature:

...if the purpose of teaching art is learning about art, then what is our role in social criticism, a function urgently recommended by a few highly vocal art educators? If we learn abut the problems of the world noted by some works of art in order to approach other works of art with greater knowledge, what do we do about our alleged responsibility to use the analysis of these problems for understanding and altering society? Paul Duncum, an Australian art educator, was kind enough to call me "the father of a socially critical art education," although I would think grandfather might be more appropriate. Hence I take the possibility of such an impasse quite seriously. However, there is no contradiction unless we describe the aesthetic in the narrow terms of the Formalist. All of the ideas and emotions involved in dealing with art are the aesthetic, not only formal relationships. In a word, art is social criticism as well as much else. Any lesser view of art emasculates it. And if learning about art is our purpose, art education must teach social criticism, for it can be an integral part of what we need to know in order to understand the work of art. (Lanier, 1989, pp. 60-61)

For a more complete understanding of these concepts, and indeed all of Lanier's current ideas, the reading of *The World of Art Education According to Lanier* is again recommended.

Chapter 4

INFLUENCE ON THE FIELD

As one might imagine, it is an unusually difficult task to determine someone's influence in a field, especially in a branch of education. Unlike science, for example, the ideas and theories in our field cannot be measured in beakers or tested with scientific equipment. Perhaps in art education the mere fact that a colleague reads and responds to a book or journal article is evidence of our having at least come up with something interesting. We would all, I suspect, agree that the ultimate outcome of our influence in the field would be that our ideas were embraced by everyone, developed into policy, and implemented nationwide. This is not the type of influence many have had in the past, or will have in the future. Lanier's influence, whatever its quantity might be, is of a different nature. As I believe even he will admit, the art education community has been painfully slow to accept any of his ideas, and of those it has grasped, has been even slower to admit they were his at all. Just how can we tell if the changes in art education can be attributed to any one person? W. Dwaine Greer's DBAE (Discipline Based Art Education) seems to be a unique exception, for it indeed was his creation, and it appears in the literature in 1984 and continues to gain influence each year. Lanier may have a permanent position as the clarifier of issues in art education, perhaps even as one who defines the field. He has been called the watchdog of the field, and indeed lets no one rest with whose ideas he finds fault.

Determining influence is at best a subjective venture. Lanier states that he has not had a truly new idea since the 1960s, and thinks of himself as one in a chain of progression of ideas, perhaps helping to focus them on art teaching.

One rough measure of influence might be the extent any books written by that person are used in college or university classes, or public school libraries. By that measure Lowenfeld's influence, for example, has been enormous, since his most popular book *Creative and Mental Growth*, came out in an eighth edition in 1987. Lanier's books have yet to do nearly as well. Another measure might be the frequency of invitations to lecture, teach, and in other ways present information and ideas at schools or professional meetings. A further and perhaps less valuable measure of influence might be the number of awards and honors that have been given to the individual, and, if he or she has been on a faculty with an active doctoral program, the number and subsequent positions of those graduates who have worked with that person.

One cannot help noticing that Lanier is continuously cited. Even now works like "Schismogenesis in Contemporary Art Education" have a considerable audience. Baxter (1989) writes of that paper, "It is still widely cited and continues to be core reading in many graduate and undergraduate courses world wide" (p. 90). Clearly Lanier was one of the very first advocates of aesthetic education; as early as the '60s he, as well as Barkan, and Broudy wrote about what we as a field are only now beginning to develop. In some circles Lanier's ideas have had tremendous influence. Interestingly, the Canadians, New Zealanders, and Australians have accepted his ideas with more willingness and perhaps more understanding

than many in our own country. Lanier has been invited to speak in several countries, as well as all over the United States. Perhaps his reputation as a catalyst and provocateur explains one aspect of his influence.

In his own view, the honors and awards he has received (which are enumerated in the biography in Chapter 3) show mainly that he "has been around a long time" or, perhaps they may show recognition of the fact that he has ideas, rather then that the ideas have had a significant influence on the thinking in the field.

With respect to doctoral candidates on whose thinking a major advisor might have influence, Lanier reports that he had a total of ten such persons: nine at the University of Oregon and one at the University of Southern California. This number suggests that the influence of ideas through former students is probably small, at least in quantity.

One clear example of influence is that books like *The Arts We See, The Visual Arts and The Elementary Child*, and *The World of Art Education According to Lanier*, among others, do exist, and that a publisher spent the money and energy to publish them, suggests that they have some measure of validity in the field. Books are, we hope, permanent; the ideas contained in them will remain for a very long time.

In what his colleagues might say about him, we can get another view of Lanier's influence. Margaret DiBlasio from her 1985 review of *Essays in Art Education* writes:

> Vincent Lanier has simultaneously entertained and enlightened his colleagues in his decades as agent provocateur, challenging our beliefs and forcing us to reexamine our practice in the field of art education. The impact of his commentary is felt anew in this volume that chronicles twenty years of publications. It is difficult to conceive of a major issue in the current dialogue that Lanier has not addressed or anticipated in some fashion with this collection of critical and cautionary essays.

David Templeton: from "Tracking the Schismo Gene: a Deja View," writing in 1991, says:

> To the Editor: Congratulations. your article, "Interview with Vincent Lanier" (Baxter, 1989) was a first in print, Lanier on Lanier. Anyone who is an art education observer must be a Lanier-watcher. He is unavoidable. Immersed in the early development of creative thinking tests (Torrance & Templeton, 1963) I was more than irked by this agitator. Since the early 1960's my views on Lanier have changed considerably.

Harold J. McWhinnie in his review of *Essays in Art Education*, in 1972, writes:

> In 1963 his now famous "Schismogenesis" paper laid the conceptual basis for what has taken place since: the aesthetic education movement. Lanier was among the first in the field in the mid-60's to involve himself in newer media such as films. Recently he has coupled his pursuit of newer media with social concerns and the interest in relevancy. His paper, "The Teaching of Art as Social Revolution," may well set the tone for the decade ahead. With an almost perfect batting average behind him, we need to take him seriously in his present assessment of problems in art education. Such an assessment is presented in the final essay in this book entitled, "Looking Backward." In that essay he notes the following critical problems to which we as a profession need to give attention: 1) We almost pathologically view the art class solely as a place in which art

is created. None of the other arts is so taught. 2) We ignore the popular arts for the fine arts. 3) We ignore the many social functions of the arts. 4) We look at art solely as something an artist does. 5) Our research has been concerned not with the content of art and of art teaching but with problems of procedure. 6) We need to focus upon the human issues through art. 7) Art should become a means to explore the human condition.

We need above all to face forward. Lanier is helping us to see the way.

Martha Taunton, in her review of *The Visual Arts and the Elementary Child*, in 1986 states:

> Lanier has never hesitated to present his views or to criticize the field of art education, as those familiar with his past publications know. One strength of this book is Lanier's frankness about what he views as misconceptions in art education. Another is his clarity in presenting a feasible approach to the elementary art curriculum and the art education training of elementary classroom teachers.
>
> Lanier's book is significant because it lucidly challenges the field of art education to rethink basic assumptions, it emphasizes knowing about art and our responses to it over making objects with art materials, and it invites a wide variety of objects for aesthetic examination in the schools. It is also significant in that it offers a well-written and thoughtful alternative to the frequently used elementary art education texts focused on studio techniques and activities or children's development with art materials.

Authur D. Efland in "The Transition Continued: The Emergence of an Affective Revolution," written in 1971, says;

> The idea that there was a subject matter to art, that it is more than a developmental activity was new. Writers like Lanier strengthened this notion by criticizing the tendency of art educators to anchor their justification for art in its instrumental values. In particular, Lanier complained about the excessive emphasis placed upon creativity as an end goal for art education. He said: "Is the capacity to bring into existence individual or new configurations... the more precious and unique benefit of art experience...? I think not. In my opinion, the unique role of the visual arts is that they provide visual aesthetic experience. No other act can do this, and this is important in the lives of men." That the essence of art was worthy in its own right was for Lanier its only possible defense. That art might be good-for-itself, with its validity and rationale anchored in it own essence, rather than in extraneous instrumental benefits-this was almost unprecedented in art education theory. For the first time, art education had both a recognized subject matter and a self-contained justification. Subject matter had become respectable in art education.

One empirical method of determining the influence some may have had on a field is that of the citation index. A citation index is presented here comparing the number of Lanier citations in two journals to that of Feldman, another prolific writer of similar age and roughly the same scholarly style. The index, included as Appendix A, compares their citations over a 10-year period, from 1975 to 1985, in both *Studies in Art Education* and *Art Education*. It is difficult to determine just what these numbers signify, as far as influence is concerned. They are a small quantity either in total or in any one year, but they are consistent and do show Lanier as one whose ideas are regularly dealt with, or at least whose ideas are used to support or discount the ideas of others.

ANNOTATED COLLECTED WORKS

The following annotations have been developed with the generous cooperation of the subject. I have been immersed in the subject's ideas literally from birth and more thoroughly than most, yet it is unrealistic for anyone to try to describe the ideas of another more accurately than the original author. Lanier's review and correction of my annotations have been invaluable.

Although it may be hard to believe with the number of graduate students and writers in the field, as far as can be determined a complete annotated listing does not exist for any of the senior members of our field, including Viktor Lowenfield, Victor D'Amico, or Sir Herbert Read. It seems only logical that while we have them around to verify our interpretations of their ideas, and indeed their lives, we owe it to ourselves (and perhaps to them) to develop this type of document for all the senior members of our field.

We are fortunate at this time to have the technology at our fingertips for gathering data on ideas and people in our field. The ERIC system is a useful tool and can save hours of library searching in looking for the work of a particular author, or the writings on a specific subject. However, if we fail to fill the ERIC system with the needed data, which is our responsibility to do, then it is as useless as a computer with the power switch turned off. Perhaps it is even more than useless, it may be misleading, for in the case of Lanier's work my ERIC search found only 7 of his 81 published works listed. Of those, several were less than accurately annotated. Since the following will be submitted to ERIC in its entirety, careful attention was directed to follow the ERIC annotation pattern. This listing includes only the published writings of the subject. Twenty-one of the listings can be located in *Art Education;* 12 can be located in *Studies in Art Education*; 85 in *Arts and Activities,* (78 monthly columns combined into one single listing in this document); 17 are in book or pamphlet form, in several the subject is responsible for only one chapter; two are in NAEA yearbooks; one in *School Arts;* one in the *Peabody Journal of Education;* one in *The Journal of Aesthetic Education*; and one in *Phi Delta Kappan.* The remaining 14 are in regional Art Education journals from several countries, ranging from *The Canadian Review of Art Education* to the *Wisconsin Art Education Association Journal.* Most should be available through local university libraries, or by contacting the specific Association.

ANNOTATED PUBLICATIONS

1. **Your Child and Art,** *Bell Park Manor-Terrace News,* December 31, 1951, p. 5. Advises parents on wholesome attitudes toward the products of their children's activities with art

materials. Emphasizes the importance of free expression and the detrimental effects of coloring books and "drawing" lessons which entail copying.

2. The Status of Current Objectives in Art Education, *Research in Art Education,* NAEA 5th Yearbook, 1954, pp. 114-130. The report of a study that measures the degree to which the objectives for teaching art as discovered in the literature are reflected in public school curriculum guides or courses of study currently in use. Fourteen objectives found in the literature are compared to lists of objectives in 72 official art teaching guides. Data indicates a trend toward psychologically and socially developmental objectives in the literature and a failure to represent more recent conceptions of art teaching purpose in curriculum materials.
3. Creativity: An Educational Problem, *Art Education, 8*(2), February 1955, pp. 6-7. Rebuttal to an article by J. David Broudo which asserts that the creative potential of the school population is stifled by school experiences because of inadequate formal training and a body of teachers who do not function as creative artists. Both positions are denied here; essential characteristics of creativity are viewed as spontaneity and individuality and teaching itself viewed as a creative activity.
4. **Art and the Adolescent**, *Art Education, 10*(5), May 1957, (no page numbers). A report of the 1957 NAEA conference in Los Angeles, with description of speakers, attendance, other events, and the committee which supervised the meeting.
5. **Some Other Viewpoints on Research**, *Art Education, 11*(4), April 1958, pp. 16-19. Rebuttal to article by Kenneth Beittel which assumes a metaphysical position, seeing art and science as fundamentally incompatible and yet proposes an "empirical" process in research somewhat like the process of art. In contrast, this paper speaks for scientific method as the only dependable means of understanding objective reality and denies the opposing relegation of dealing with the problems of human existence to art as leading to anarchy or authoritarianism.
6. **An Excess of Art**, *School Arts,* 57(9), May 1958, pp. 27-28. Explores the inadequacy of judging art teacher performance or pupil learning in art by quality of pupil art production. Denies the propriety of focusing teacher energies on talented pupils instead of emphasizing role of art education in implementing "social change". Regrets teacher candidate selection on basis of teachers' own artwork and art education in colleges taught by fine arts personnel lacking knowledge of or experience in art teaching on the lower levels.
7. **Insight,** *Insight, 1*(1), Fall 1959, pp. 4-5, *Southern California Art Education Association.* Examines possible meanings of the term *insight,* rejecting mystical interpretation. Suggests instead that it should mean the power of visual organization of the artist, the expression of individual experience art work offers, and what we might learn about the social context presented by the artwork. Finally, the paper emphasizes the verbal insight provided by the journal.
8. **Affectation and Art Education,** *Art Education, 12*(7), October 1959, pp. 10-21. Examines the illogic and prejudice of the term *artist teacher.* Questions why others in education do not use a similar construct, such as scientist teacher, athlete teacher, or musician teacher and suggests that the construct reveals the belief of many that we must assume the glamour of the artist in order to compensate for the inferiority of the teaching profession.

9 **Implications of the Concept of Action Research,** *Studies in Art Education, 1*(1), Fall 1959, pp. 38-49. Looking at the idea of "action research," it is argued that there is no valid distinction between pure and practical research; there are definitive criteria for scientific research which distinguish that type of study from any other method; scientific research provides the only reliable method for examining and solving educational problems.

10. **A Commentary (on research into teaching method),** *Research in Art Education,* Ninth Yearbook, 1959, pp. 112-115. Responds to seven preceding papers on research into the teaching process. Comments on the nature of research, its current problems, and argues for unified and coherent approaches to the total research effort in the field.

11. **Freedom From Fear,** *Insight, 1*(2), Spring 1960, pp. 2-3. Southern California Art Education Association. Questions concept of change as not always in the direction of progress and regrets the lack of wholesome change in art education which leads to fear of loss of status. This fear leads to mystical rejection of both reality and reason. We can substitute affirmation that art is part of our intellectual development.

12. **Project: Abstracts,** *Studies in Art Education, 2*(1), Fall 1960, pp. 85-89. Report of an individual project to collect abstracts of dissertations in art education. Describes procedures and offers some early results.

13. **Roadblocks in our Quest for Quality,** *Pacific Arts Association Bulletin,* Fall 1960, pp. 12-17. Describes these stumbling blocks as: the dependence of art education on the fine arts; the rise of anti-intellectualism and mysticism; the belief that only art provides creative and aesthetic experiences.

14. **Hyphenization Takes Command,** *Art Education, 14*(6), June 1961 pp. 5-8, 20-22. Several current trends (of that time) derive from root assumption that the act of creating art is unique in human experience and involves a mysterious (unknowable) process incapable of duplication in any other context. This paper argues that the position is false and that one must distinguish between aesthetic experience and creative experience. This paper refers to the exaggeration "beyond reason" of the benefits of art in the curriculum and asserts that we can have extensive aesthetic experiences without creating in any of the arts.

15. **Doctoral Research in Art Education,** University of Southern California, 1962, pp. 52. A listing of author, title, date and school of origin of doctoral dissertations in the field with statistical treatments of geography, chronology, and content of items. Doctoral Research in Art Education, University of Oregon, 1968, p. 101. Update of original compilation with some additional titles. Done with funds from USOE (contract number 1-7-071026-3507).

16. **Schismogenesis in Contemporary Art Education,** *Studies in Art Education, 5*(1), Fall 1963, pp. 10-19. The present schismogenetic evolutionary stage in value conceptualization should be directed toward a specific synthesis; the significant value in looking at or making of art is its function as visual aesthetic experience. All other values are subsidiary and, perhaps, derivative. Even if art did not promote creativity, which can be shown to be the principal concept of purpose of the day, nor develop a particular mode of intelligence, its intrinsic value is worthy of social recognition and support in our schools.

17. *Teaching Secondary Art,* Scranton, PA: International Textbook Co., 1964, pp. XV & 181. A textbook aimed at secondary art education methods courses, including chapters on pre-

sent practices and conditions, the history of art education, the initial preparation of curriculum, examination of values (purposes), selection of courses and content, and methodology. Illustrated with examples of high school student art and containing sample unit and lesson plans.

18. **An Interview with Sister Mary Corita**, *Art Education, 18*(2), February 1965, pp. 10-14. An interview done during Corita's tenure at Immaculate Heart College, with some biographical background and presentation of her ideas on art and its teaching.
19. **Art Education: Means and Meaning**, *Art Education, 18*(3), March 1965, pp. 24-28. Surveys the problems of determining how meanings derive from means and the converse. Social, individual, and educational means are probed on the basis of diagrammatic models designed to chart how these developments operate. The understandings generated are applied to some current ideas about art teaching.
20. **Art for the Adolescent** (with Ronald Silverman), Chicago: National Society for the Study of Education, *64th Yearbook*, 1965, pp. 115-152. Describes status of secondary art, its practices and curricula, both in general and prevocational education. Examines theoretical bases for secondary art, prospects for and ideas about future developments, and some new devices for more effective teaching.
21. **Instructional Media**, monthly column in *Arts and Activities*, from September 1965-April 1975, Averages two full pages, 78 columns in print. Column commented on the Newer Media Project during its existence and then on ways to apply ideas and hardware investigated in that project to the teaching of art. (Entered in this listing as a single item, rather than 78 separate items since the ideas in this column were consistently repeated in other publications).
22. **Newer Media and the Teaching of Art**, *Art Education, 19*(4), April 1966, pp. 5-8 (reprinted in George Pappas: Concepts in Art and Education, 1970, 296-303). Reporting on the Newer Media Project, this paper surveys how these media can be used to support and improve the teaching of art. Opens with an imaginative description of a future media equipped art classroom.
23. **The Uses of Newer Media in Art Education**, NAEA, 1966, pp. 94. Final report of USOE funded project (contract 5-16-027) examining application of newer media hardware and software to the theory and practice of art teaching. Contains complete papers presented at the project symposium, transcripts of panel discussions, group seminar reports, and evaluative summaries, including conclusions and recommendations by author on topic of project.
24. **An Experimental Course in High School Art Appreciation**, in *Improving the Teaching of Art Appreciation*, edited by David Ecker, The Ohio State University, 1966, pp. 75-105. Examines the literature in the area of the popular arts to support a change toward using them as content in the art class. Proposes a "canalized curriculum" and spells out some possible content in such a program. Explores how four flow charts might be used in the classroom to enhance knowledge about art.
25. **On Being Alone: A Reply**, *Art Education, 20*(4), April, 1967, pp. 26-27. Rebuttal to an article by Carl Larson (October 1966) critical of material in the Newer Media issue of the Journal (April 1966). Identifies errors in those criticisms.
26. **Canalizing Curricula in the Arts, A New Concept: Play It Cool**, *Fine*, journal of the Alberta Teachers Association Fine Arts Council, Winter 1967-1968, pp. 9-23. Reviews

with direct quotations evidence to support the idea that non-standard English is as valid for expression as standard English and applies the concept to the visual arts. Develops curriculum idea for use in art teaching using this insight.

27. **Reproductions and Paperback Books on Art,** NAEA, 1967, pp. 64. A compilation of titles in both media, with sources, prices, addresses of sources, and descriptions of contents of books in many cases. A pre-computer era listing by the Newer Media Project.
28. **Slides and Filmstrips on Art**, NAEA, 1967, pp. 40. A compilation of these media, including 8 mm film loops in the pre-computer era, with sources, prices, and addresses of sources, issued by the Newer Media Project.
29. **Talking About Art: An Experimental Course in High School Art Appreciation,** *Studies in Art Education, 9*(3), Spring 1968, pp. 32-44. Derived from author's participation in David Ecker's Ohio State University project on high school art appreciation, this paper presents theory, justification, and specific content in a "canalized" curriculum. Emphasizes relating content of art class initially to current aesthetic interests of the pupils and offers, diagrammatically and verbally, a format for discussing all art/aesthetic experiences and relating popular arts to fine arts.
30. **The Image of the Artist in Fictional Cinema**, University of Oregon, 1968, pp. 46 (revised report reprinted in Visual Arts Education, Wisconsin Monographs, Spring 1970). Final report of USOE funded project (contract no. 7-1-013). Report of research examining how the visual artist is presented as a character in eight fictional films from 1924 to 1966, based on analysis of panel of experts and summarized by a terminal profile of the film image of the artist.
31. **The Teaching of Art as Social Revolution,** *Phi Delta Kappan, 50*(6), February 1969, pp. 314-319 (reprinted in Educational Digest, April 1969 and in Film Appreciation Newsletter, (Australia 1974). Asserts that all present subject matter taught in the art class, particularly on the secondary level, should be abandoned. In response to our present social crisis, the teaching of art should concentrate on the popular arts-most particularly the film arts—and exploit the ability of those media for emotive explorations of new alternatives in human relationships.
32. **One Word is Worth a Thousand Pictures**, *Educational Perspectives,* 8(1), journal of the College of Education, University of Hawaii, March 1969, pp. 5-9. Argues that the concept of the superiority of pictorial over verbal communication is highly questionable, in that the latter handles complex and general concepts more effectively than the former and provides more accuracy of transmission. Contemporary cinema as the paradigm of non-linear communication is not a valid analysis of its potency as an art form. Questions what kinds of information can be obtained from paintings and concludes that the idea of communication is inadequate for such information.
33. **Looking Backward,** *Fine,* journal of the Alberta Teachers Association, Fine Arts Council, Fall 1970, pp. 19-25. Claims that art education is at a crossroad and appears to be faced backward. Examines six symptoms of this condition and suggests curricular cures.
34. **Art and the Disadvantaged,** *Art Education, 23*(9), December 1970, pp. 7-12 (reprinted in Gregory Battcock: New Ideas in Art Education, 1973). Explains its initial proposition that there are no culturally disadvantaged, but only those who are differentially advantaged. Explores several present concepts and programs that allege to be using art to help

the disadvantaged and describes what art can and should be doing to help the children of the poor.

35. *Essays in Art Education: The Development of One Point of View,* N.Y.: MSS Publishing Co. 1970, pp. 145. A book of readings of author's own published journal articles designed for college classes, containing 14 items, reproduced as they originally appeared and covering the period from 1955 to 1970. The purpose is to describe with writings the evolution of a coherent viewpoint on the field of art education. Essays in Art Education: The Development of One Point of View, N.Y.: MSS Publishing Co. 1976, p. 148. A second edition of original volume, presenting 16 published articles from 1955 to 1975.
36. **The Artist-Teacher Re-visited and Re-visited and Re-visited, Ad Nauseam,** *Issues in Art Education, 2*(1), 1971, no page numbers. Reviews the concept of the artist-teacher, treating it as an inadequate myth and provides arguments for such an assessment. Eight responses to this statement follow in short papers in the same issue of the publication.
37. **Objectives of Teaching Art,** *Art Education, 25*(3), March 1972, pp. 15-19 (reprinted in Journal, British Columbia Art Teachers Association, 1974 and Zienswijzer, edited by Martin Tamsa, Amsterdam, The Netherlands, 1974) Fifteen ideas about the value of art experience which can support objectives for teaching art, both contemporary and historical, are described and assessed. It is argued that most of these concepts of value contain confusions and contradictions within themselves and in relation to each other. Two values that survive this analysis are submitted for consideration by the field.
38. **The Trouble with Harry,** *Journal, 15*(4), British Columbia Art Teachers Association, January-February 1974, pp. 1-2, 11-12 (reprinted in Arts and Activities Yearbook, No. 16, 1976, pp. 6-9, 53, 60-63). Describes eight misdirections in which art education is presently floundering, such as "guruism," "artistitis," "sciencitis," "communicationitis," and so forth. Describes errors of thinking in these concepts and submits ideas that might cure the ailments.
39. **A Plague on All Your Houses: The Tragedy of Art Education,** *Art Education, 27*(3), March 1974, pp. 12-15 (reprinted in Journal, British Columbia Art Teachers Association, 16(2), 1974 and in Chronicle Guidance, 1975). Reviews the history of ideas in art education, referring to those who introduced or supported them, concluding that art education has failed to live up to its potential for the majority of children in our schools. Argues in support of verbal emphasis in our schools and culture and a "relevant" art curriculum. Proposes that the aesthetician is the only proper model for the student, rather than the artist or critic or historian and that such study can most effectively be done through the use of the film arts as content.
40. **Conception and Priority in Art Education Research,** *Studies in Art Education, 16*(1), 1974/75, pp. 26-30. Explores current and past research ideas to support the view that they are and have been inadequately conceived and inappropriately ordered as to priority. Studies of creativity, perception, artistic behavior, and curriculum are examined. Corrective approaches are cited.
41. **Returning the Art to Art Education,** *Art Education, 28*(3), March 1975, pp. 28-33 (reprinted in Ar'te 10, Sao Paulo, Brazil, 1984.) Current ideas about the value of art in school are concentrated on instrumental benefits. While author has emphasized one of these—social, moral, and political learning through art—it is time to move to the essentialist position. Thus, learning in art would replace personal development as focus of art

teacher. This change in orientation will require that we accept the vernacular arts in our programs, replace dominantly studio curricula with other means, such as aesthetic dialogue, and teach for understanding one's own aesthetic experiences. The paper continues with exploration of these ideas.

42. **Objectives of Art Education: The Impact of Time**, *Peabody Journal of Education, 52*(3), April 1975, pp. 180-186. Presents historical survey of objectives in the field, including the basic ideas available in the contemporary view. Suggests possibilities for future developments.
43. **The Future of Art Education or Tiptoe Through the Tea leaves**, *Art Education, 29*(3), March 1976, pp. 12-14. Humorous description of events up to the year 2000 in art education, comparing what should be to what probably will be. Leading ideas of the time are parodied.
44. **Toward Shared Goals: Templeton Sounds the Alarm**, *Journal, 17*(1), British Columbia Art Teachers Association, March 1976, (no page numbers). Explores implications of David Templeton's collective-individual dichotomy presented in his paper given at BCATA conference as it applies to the selection of goals for art teaching and the behavioral models related to these goals.
45. **Simple Multi-Media**, *Arts and Activities, 79*(3), April 1976, p. 25. Describes Ektagraphic Visual Maker Kit for the production of slides from any visual materials, the organization of these in a slide sequence, and the addition of sound in that sequence.
46. **The Seven (or Three) Letter Four Letter Word**, *CSEA Annual Journal, No. 7*, 1976, pp. 17-28 (reprinted in Viewpoints, 5(1), 1977, Illinois State University, pp. 56-61). Identifies implications of using the construct "education through art," as in the name of the Canadian association, emphasizing instrumental benefits of art in the school and the use of art as a means to ends outside of art. Explores detrimental impact of this approach to art education and how the situation might be ameliorated.
47. **The Unseeing Eye: Critical Consciousness and the Teaching of Art**, chapter in *The Arts, Human Development, and Education*, Berkeley, California, McCutchan Publishing Corp., 1976, pp. 19-29. Recommends that art teaching should transcend purely aesthetic concerns and move in the direction of critical moral commitment. Presents an example of attentiveness to the moral implications of art, examines question if moral attentiveness is proper concern for art education, and expands investigation to general condition for progress in the field.
48. **Cultural Services**, *Arts and Activities, 80*(5), January 1977, pp. 44, 45, 59. Reports the development of a university program designed to prepare students to work with people in art outside the context of the classroom: in situations such as community centers, hospitals, museums, etc. Presents specific required and elective coursework and the rationales for such offerings as they are used at the University of Oregon.
49. **The Five Faces of Art Education**, *Studies in Art Education, 18*(3), Spring 1977, pp. 7-21 (reprinted in CSEA Annual Journal, No. 17, 1986, pp. 15-21). Five general view points on the teaching of art are identified and critically examined. These are labeled: The Magicians, The Mechanics, The Merchants, The Muckrakers, The Mosaicists. Each one is described by representative writings and the individual and collective drawbacks are noted.

50. **Assessing the 's' in Arts Education,** *Journal of Aesthetic Education, 12*(1), January 1978, pp. 71-81 (reprinted in Texas Trends in Art Education, 2(4), Fall 1979 pp. 37-40). Questions the concept of arts education by exploring what may be critical differences between the visual and other arts. These include the mode of perception-direct as opposed to mediation by symbols-and the duration of perception, or the difference between spatial and temporal arts. Our dependence on verbal preparation for negotiating the meanings of visual images is emphasized and a warning proffered that a combined art eduction that does not carefully teach distinctions among the arts will enhance confusion in learners.
51. **The Trojan Horse of Glass: A Cabalistic Theory of Recent Developments in Art Education,** *Art Education, 31*(6), October 1978, pp. 12-15. An assessment of contemporary events in the field, with particular emphasis on the actions of the Rockefeller group and the ideas about art teaching that inform those actions. The Rockefeller Commission Report (Coming to Our Senses) is evaluated for its potential impact on the field. Concludes with warning about negative influences from these events.
52. **The Misdirected Eye: Are We Steering by the Wrong Stars?** *CSEA Annual Journal, No. 9,* 1978, pp. 9-17. Questions the possible contributions of art to environmental learning, in particular, environmental design education as a superficial palliative to serious problems in that area. Examines positions of Madeja and McFee in this context and the refinement of aesthetic perception or scanning process of Broudy (from the Aesthetic Eye Project) in order to contrast them with art in environmental learning.
53. **Not One Single New Idea of Consequence**, *Studies in Art Education, 19*(3), 1978, pp. 61-63. Denunciation of the 1977 Rockefeller Commission Report, Coming to Our Senses: The Significance of the Arts for American Education, Invited along with three other commentaries. Report is taken to task for: ignoring history of art education, lack of statements critical of panel that prepared report, proliferating bureaucracy while condemning it, taking elitist position about art, insisting on certification of non-art education prepared artists, inappropriately opposing verbal communication.
54. **Some Criticisms of the 1977 NAEA Commission Report,** *Studies in Art Education, 21*(1), 1979, pp. 5-16. Analyzes the second chapter of the report, unidentified as to author in the report, but commonly accepted as the work of Elliot Eisner. Conceptual positions are examined and inadequacies identified. These positions are issues of purpose in teaching art; art education as a source of aesthetic experience; knowledge as it is transmitted through the visual arts; art as a means of developing critical consciousness; art education as a means of developing creative and flexible forms of thinking; and helping students understand and appreciate art. Several alternative positions are offered.
55. **Enhancing the Aesthetic Potential,** *Art Education and Back to Basics,* NAEA, 1979, pp. 95-112 (reprinted in Fine, Journal of the Fine Arts Council, Alberta Teachers' Association, Spring 1980, pp. 4-13). Surveys through citations current ideas about art teaching. Recommends five changes in outlook and describes how these would improve theory and practice. Specific curriculum materials are suggested as illustrations of changed practices.
56. **Using Historic Structures in the Classroom**, *Arts and Activities, 87*(3), April 1980, pp. 26-27. Explores the use of older buildings such as railroad stations, public offices, hotels

and shops, as curriculum materials in the art class, with specific suggestions as to activities.

57. **Six Items on the Agenda for the Eighties**, *Art Education, 33*(5), September 1980, pp. 16-23 (reprinted in Foundations for Curriculum Development and Evaluation in Art Education, 1981, pp. 155-170). Discusses six issues vital to the future welfare of art education. These are: dealing with all the visual arts, not just the fine arts; cleaning out our intellectual cupboard; defining a central purpose; developing an appropriate curriculum; examining differences between art education and arts education; deciding what should be done about the arts bureaucracy.
58. **The Credibility Gap: What We Can Do for Those we Teach**, *Arts and Activities, 88*(3), November 1980, pp. 24, 26, 54. Supposes that reader finds in a journal of physical education a list of the alleged benefits of the activity for pupils. Claims that these 12 ideas appear in the literature of art education and that each one is inadequate for the field. Proposes a single concept, namely aesthetic literacy, as significantly different from aesthetic education and from visual literacy.
59. **The Boob Tube: Is It Art?**, *Arts and Activities, 89*(2), March 1981, pp. 21, 38, 39. Using the question of the title, the paper discusses whether or not popular arts such as television can be considered art, concluding that they have many of the same characteristics as the fine arts.
60. **Be Careful of Bandwagons,** *Arts and Activities, 89*(3), April 1981, pp. 24-25, 48. Examines the issue of arts education as an example of a bandwagon idea art educators often adopt without careful evaluation; "they shoot first and ask questions later." Describes significant differences between the visual arts and the others so great that more consideration should be given to them.
61. **Macrame Deprivation**, *Arts and Activities, 89*(5), June 1981, pp. 24-25, 53. If we wish to teach for aesthetic literacy, a dominantly studio curriculum may not be the most appropriate one. Instead, we should adopt a dialogue curriculum, made up of looking at, reading about, and talking about all the arts, both fine and vernacular.
62. **Popularization Without Misrepresentation: Curriculum Content for Aesthetic Literacy,** *Art Education, 34*(6), November 1981 pp. 5-12. Presents background on the aesthetic experience which can be developed into curriculum content for teaching aesthetic literacy at the elementary and secondary grade levels.
63. **Aesthetic Literacy as the Product of Art Education**, *INSEA Report* (papers of the 24th world congress) 1981, pp. 115-121. Offers nine propositions to promote aesthetic literacy, including: a position on the nature of aesthetic experience, examination of present concepts of purpose, the importance of aesthetic literacy as purpose, curriculum materials to support previous purpose, recognition that art education is a moral enterprise.
64. **Visual Autobiographies,** *Arts and Activities, 92*(4), December 1982, p. 35. Describes a school art project in which pupils develop a visual exposition through family photographs and other visual materials, of their own individual lives: their interests, places they have been, or future plans and desires. Some attention is directed toward learnings the project might provide.
65. *The Arts We See,* N.Y.: Teachers College Press, 1982, pp. 144. A textbook on the visual arts aimed at pupils in upper elementary, junior and senior high school and interested adults, including chapters on the nature and purposes of art, the techniques and materi-

als of art, factors influencing our understanding of art, the structure of art, and two mass media: film and television/video. The philosophical orientation is Deweyian in aesthetic theory, and the survey of the arts encompasses non museum/gallery arts. Illustrated with art works and diagrams including four pages of color plates.

66. *The Visual Arts and the Elementary Child,* N.Y.: Teachers College Press, 1982, pp. 255. A textbook on art education aimed at college art education courses and interested adults. The volume includes all of The Arts We See, revised in part for an older audience and chapters on theory and practice in teaching art, art and child development, the elementary art curriculum, and newer media and elementary art. Significant changes in art teaching theory and practice are submitted, such as: a curriculum emphasizing the study of aesthetics, the broadening of present elitist range of objects considered art, and focusing on aesthetic literacy as distinct from visual literacy and aesthetic education.
67. **The Arts We See: Where It's Coming From**, *In Perspective*, Arizona Art Education Association, 1(4), Summer 1983, pp. 4-8. Explains intellectual origins of author's textbook, The Arts We See, with particular emphasis on Chapter 3: How We look at Art.
68. **Beyond Aesthetic Education,** *Art Education, 36*(6), November 1983, pp. 31-37. Aesthetic education has attempted to teach art history and criticism, along with providing traditional art activities. The viability of aesthetic education is criticized, and a step beyond it is suggested. The purpose of this new direction, aesthetic literacy, is to ensure that students become knowledgeable consumers of the visual arts.
69. **Aesthetics, Cornerstone of the Art Curriculum**, chapter in *Four Curriculum Models,* edited by Eldon Katter, Kutztown University, 1984, pp. 1-25. Recently Discipline-Based Art Education has proposed production, art history, and art criticism as school art curriculum, but has not dealt with aesthetics. Knowing about what we conceive to be the nature of art and aesthetic experience and investigating how we deal with aesthetic stimuli should be the foundation of all classroom art activities. The paper continues with a presentation of materials in aesthetics which might be appropriate to school study.
70. **Eight Guidelines for Selecting Art Curriculum Content,** *Studies in Art Education, 25*(4), Summer 1984, pp. 232-237. There is an abundance of available and appropriate material that might serve as content for K-12 art courses. Discussed are eight guidelines that can ensure effective content selection. Some problems of using role models in aesthetic education and concepts from aesthetic theory in art teaching are also examined.
71. **Discipline-Based Art Education: Three Issues,** *Studies in Art Education, 26*(4), Summer 1985, pp. 253-256. This response to Greer's 1984 paper on DBAE highlights three issues that need recognition and discussion. The first is that some teachers will believe that they are practicing DBAE while they are, in fact, aiming their teaching at outcomes not compatible with DBAE. The second is to place the origins of the ideas that structure DBAE in the proper sources both of person and of time. The third is to make adequate distinctions between the various disciplines that make up DBAE, rather than to confuse them, particularly aesthetics and art criticism.
72. **Swimming Against the Tide, Sink or Swim Survival Manual,** *Combined British Columbia, Alberta, Manitoba, Canada Art Education Associations Journal,* Fall 1985, pp. 22-23. Continues humorous approach of previous journals by attempting to discuss ideas in art teaching while using the theme of water. Focus of discourse is on Discipline-Based Aquatic Education.

73. **The Fourth Domain: Building a New Art Curriculum**, *Studies in Art Education, 28*(1), Fall 1986, pp. 5-10. Details a scope and sequence for art education, emphasizing aesthetics. It is presented as an alternative for the more common curriculum, which uses art production as a means to personal development. Notes that most teachers are more comfortable in teaching the "production end" of art rather than art criticism and aesthetics due to their own training.
74. **To Eat Your Cake and Have It Too: A Response to Beyond Creating**, *Studies in Art Education, 27*(3), Spring 1986, pp. 109-114. "Beyond Creating: The Place for Art in America's Schools", by the Getty Trust, contains some major problems with respect to conception of purpose in art teaching, the benefits of the visual arts, and controversial theories of art. This article treats two sections of the report: "Art is Fundamental" and "Perspective: Why Art in Education and Why Art Education".
75. **A*R*T*, A Friendly Alternative to DBAE**, *Art Education, 40*(5), September 1987, pp. 46-52. Proposes an alternative to discipline-based art education (DBAE) called Aesthetic Response Theory (A*R*T*). Reviews problems of DBAE and outlines a curriculum based on the A*R*T* alternative. Concludes that the A*R*T* approach makes the serious study of art more feasible for classroom teachers.
76. **Future Trends for Visual Arts Education**, *Journal of Saskatchewan Society for Education Through Art, 15*(1), Winter 1987, pp. 9-16. Analyzes two provincial (Saskatchewan) documents relating to art education and disagrees with several of their positions. Presents five of the author's proposals: emphasis on teaching for aesthetic knowledge, selecting domains of art study for the curriculum, using the known to unknown sequence, focusing on the content of aesthetics, and teaching for knowledge about art rather than taste-making.
77. **Misdirections and Realignments**, chapter in *Art in a Democracy*, edited by Blandy and Congdon, Teachers College Press, 1987, pp. 175-184. Summary and evaluation chapter in which premises of the eleven authors are identified and analyzed. Issues include: freedom of aesthetic choice, attitudes toward specialists in various disciplines, definition of domain of art education, and cultural literacy. Chapter supports recognition of relevance of ideas of social sciences, developing more politically and culturally aware concepts in the field, and expanding the activities accepted as art. The paper attempts to resolve alleged contradiction between the "instrumentalism" of aesthetic literacy as purpose and cultural literacy or social responsibility.
78. **Art Education at the Crossroads: How to Get That Monkey Off Our Backs**, *Spectrum*, journal of the Wisconsin Art Education Association, Vol. 1, 1987, pp. 14-19. Argues against the continuing "addiction" to creative self-expression as purpose and looks at Discipline-Based Art Education as an alternative. Examines aesthetics as a viable content for art classes and proposes a "Miami Vice to Modigliani" curriculum. Defends the idea of investigating the social context of works of art as material in such a curriculum.
79. **The Future is Behind Us**, *Canadian Review of Art Education, 17*(1), pp. 51-62, 1990. Canadian Society for Education Through Art. Asserts that we can foresee some of our future by looking back at our history. Recommends "Lanier's Scalpel" (a construct patterned after "Occam's Razor") to analyze events and ideas in the field. Argues that learning about art is much more important than personal development through art and pro-

vides seven ideas for moving art education in what the paper believes is a more wholesome direction.

80. *Some Aspects of Formalism Detrimental to the Teaching of Art*, University of Canterbury (New Zealand), 1990, pp. 14. Printing in pamphlet form of Harkness Lecture presented at Christchurch, New Zealand in 1987. Describes four disadvantages of a formalist approach both to dealing with and teaching art, including: limits our understanding of art by isolating it from society which produced it; makes art more "precious," denying access to it for the many; directs attention away from subject matter to exclusive focus on formal qualities; tends to separate art from moral problems of society. Paper recommends adoption of contextualist approach in place of formalism.
81. *The World of Art Education According to Lanier*, NAEA, 1991. A volume invited by NAEA, one of several from senior art educators, the others presently in preparation. Contents include a section on philosophical bases and derivative principles, some of the history of the field, and several randomly organized opinions. The volume attempts to summarize the inclusive viewpoint on the teaching of art of the author, emphasizing four major issues: democratizing the range of aesthetic objects, eliminating developmental purposes, using aesthetics as the curriculum, and using contextualism in aesthetic response. Treatment of the material is overtly personal.

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Appendix A: Citation Index Comparing Frequency of Citations for Lanier and Feldman *Studies in Art Education*

Date	Vol	No	Lanier	Feldman
74-75	16	1	1	1
75	16	2	0	0
75	16	3	0	1
75	17	1	2	2
76	17	2	1	1
76	17	3	1	4
76	18	1	0	0
77	18	2	1	0
77	18	3	0	1
77	19	1	1	0
78	19	2	3	2
78	19	3	0	0
78	20	1	0	0
79	20	2	1	0
79	20	3	0	1
79	21	1	0	0
80	21	2	0	3
80	21	3	0	3
80	22	1	0	1
81	22	2	0	0
81	22	3	0	1
81	23	1	0	1
82	23	2	2	3
82	23	3	0	0
82	24	1	0	0
83	24	2	2	0
83	24	3	2	0
83	25	1	4	2
84	25	2	0	1
84	25	3	2	2
84	25	4	4	4
84	26	1	0	4
85	26	2	3	0
85	26	3	2	1
85	26	4	1	1
85	27	1	1	1
Total citations by author			34	41

Note: As a way to determine the significance of the number of citations, the following describes the total number of citations for five randomly selected journal issues.

Date	Vol	No	Citations
75	16	2	67
77	18	3	80
78	20	1	143
80	21	3	170
85	26	3	130

Date	Vol	No	Lanier	Feldman
75	28	1	0	0
75	28	2	0	0
75	28	3	1	0
75	28	4	0	0
75	28	5	1	0
75	28	6	0	0
75	28	7	0	0
75	28	8	0	0
76	29	1	0	0
76	29	2	0	0
76	29	3	0	0
76	29	4	0	2
76	29	5	1	1
76	29	6	0	0
76	29	7	1	2
76	29	8	0	0
77	30	1	1	1
77	30	2	2	0
77	30	3	3	0
77	30	4	0	0
77	30	5	0	0
77	30	6	0	0
77	30	7	0	0
77	30	8	0	0
78	31	1	0	1
78	31	2	0	0
78	31	3	0	0
78	31	4	0	1
78	31	5	0	0
78	31	6	0	0
78	31	7	0	1
78	31	8	2	1
79	32	1	0	0
79	32	2	0	0
79	32	3	0	0
79	32	4	0	0
79	32	5	0	0
79	32	6	0	0
79	32	7	1	0
79	32	8	0	0
80	33	1	0	1
80	33	2	0	0
80	33	3	0	0
80	33	4	0	0

Date	Vol	No	Lanier	Feldman
80	33	5	0	0
80	33	6	0	0
80	33	7	0	0
80	33	8	0	0
81	34	1	3	2
81	34	2	0	0
81	34	3	1	0
81	34	4	0	0
81	34	5	0	0
81	34	6	2	1
82	35	1	2	0
82	35	2	0	1
82	35	3	0	0
82	35	4	1	1
82	35	5	4	6
82	35	6	0	0
83	36	1	0	0
83	36	2	0	0
83	36	3	0	3
83	36	4	0	3
83	36	5	0	0
83	36	6	0	0
84	37	1	1	0
84	37	2	0	0
84	37	3	1	1
84	37	4	0	0
84	37	5	0	3
84	37	6	1	1
85	38	1	0	0
85	38	2	0	0
85	38	3	1	0
85	38	4	0	2
85	38	5	1	3
85	38	6	0	0
Total citations by author			31	37

Total for random issues in *Art Education*

Date	Vol	No	Citations
75	28	4	17
77	30	6	36
78	31	6	83
80	33	4	72
85	38	3	48

Appendix B: Professional Data

Education

College of City of New York, 1937-39
Washington Square College, New York University, 1940-42, 1946-47,B.A. in Fine Arts
Shrivenham American University, 1945
Brooklyn College, Spring 1947
School of Education, New York University, M.A. in Art Education,1948
School of Education, New York University, Ed.D. in Art Education, February 1954

Teaching and Administrative Experience

Teacher, art, Information and Education Program, U.S. Army, Liege,Belgium, 1945
Teacher, common branches, (sixth grade) New York City Schools,1948-49
Teacher, art, secondary schools, New York City Schools, Fall 1949
Instructor, art, Bergen Junior College, Evening Division, NewJersey, Fall 1949
Instructor, art education, Queens College, Department of Education, 1950-1954
Instructor, art education, New York University, Spring 1951
Teacher, art, Queens Youth Center, 1951, 1952
Assistant Professor, Associate Professor (1956) of Education and Fine Arts, and Head, Art Education Department, University of Southern California, 1954-1966
Head, Fine Arts Department, Idyllwild Arts Foundation, Summer, 1958
Member, Research and Development Team, Ohio State University, 1965, U.S. Office of Education contract #2006
Project Director, "Uses of Newer Media in Art Education," NAEA sponsored, U.S. Office of Education contract #OE5-16-027, Washington, D.C., 1965-1966
Professor, Art Education, University of Oregon, 1966-1982, Head, Department of Art Education, University of Oregon, 1967-1973
Professor of Art, University of Arizona, August, 1982-1988
Visiting Professor, Indiana University, Bloomington, Indiana, June 1967
Visiting Professor, University of Wisconsin, Madison, Summer Session 1968
Visiting Professor, Hawaii State Department of Education, Summer Session 1969
Visiting Professor, Western Washington State College, Summer Session 1971
Visiting Professor, California State University, Los Angeles, Summer Session 1974
Visiting Professor, Illinois State University, Normal Illinois, June 1975
Visiting Professor, University of Georgia, Athens, Georgia, Spring quarter 1977
Visiting Professor, Art Department, University of Arizona, 1981-82 school year
Visiting Professor, University of British Columbia, Canada, July-August 1986

Professional Activities

Past President PAACS
Research Director PAA, 1958-1960
Finance Chairman NAEA, 1957 National Conference at Los Angeles
Member, Professional Standards Committee, NAEA
Second Vice-President PAA, 1962
Editor Instructional Media column, *Arts and Activities*, 1966-1975
Book review editor for *Studies in Art Education*, 1972-1975, 1978-1982 and Editor, Commentary Section

Member, Council on Policy Studies, 1970 to present

President, Arts Education Collaborative, Tucson, Arizona, 1982-83

Consultant and Faculty, Getty Center for Education in the Arts, 1982-1984

Awards and Honors

Paul C. Reed Memorial Award of Educational Press Association for guest editorship of April 1966 NAEA Journal issue on instructional media

Lecture in Stanford University series, April 1974 on Children's Artistic Development

Honorary Graduate Faculty Member at University of Georgia and University of Houston

Doctoral Committee member at University of Alberta (Canada) and Illinois State University

Keynote address, Atlanta, annual conference of NAEA, March 1980

Keynote address, International Society for Education Through Art, World Congress, Rotterdam, August 1981

The NAEA Committee on Minority Concerns Award for Sustained Excellence in Art Education, April 1982

Landsdowne Scholar, University of Victoria, Canada, February 1984

Third Annual *Studies in Art Education* Distinguished Scholar Award, April 1986

Elected Distinguished Fellow of the National Art Education Association, October 1986

National Art Education Association: the Manuel Barkan Award for 1987, given for scholarly publication

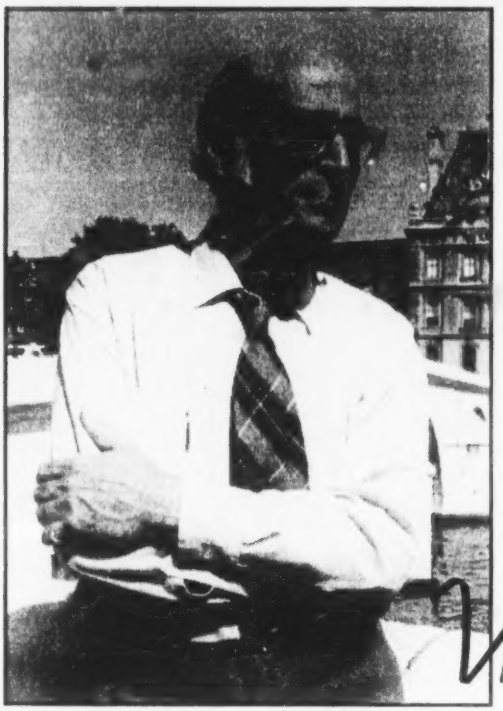
Presented Harkness Lecture, Christchurch, New Zealand, July 1987, at University of Canterbury

Presented Leon Jackman Memorial Lecture, Brisbane, Australia, July 1987, at Conference of The Australian Institute for Art Education

Funded Research

OEG 1-7-071013-3508, "The Image of the Artist in Fictional Cinema," 1967-68

OEG 1-7-071026-3507, "Recovery of Titles and Abstract of Research in Art Education," 1967-1968



Vincent, you live on in some way in all of us. You once said that it isn't enough to be human; one must become humane. In this, as in so much, you led by example.

IN MEMORY OF

Vincent Lanier
1920-1997

Vincent Lanier is no longer with us, and we are all the poorer for it. As news of his death on August 31 [1997] spread throughout the art education community, many of those huge numbers who had known him personally, as well as those who were acquainted only with his writings, must have paused in whatever they were doing, to recall individually what he had meant to them, and to the field. Had one been able to bring those individual memories together in a composite image, it would have shown Vincent as a man in whom content and style achieved a particularly effective synthesis.

Vincent Lanier was one of the first generation of post-World War II art educators, that now legendary group who shaped the field as we know it today. After wartime service in the U. S. Army, he completed masters' and doctoral degrees at New York University. He taught for a time in and around New York, then moved to the University of Southern California in Los Angeles, in 1954. He spent 12 years there, leaving to take a position at the University of Oregon. As professor and for a time, Head of Department there, he took an active role in building up the graduate program during the '60s and '70s. Then, in 1982, came the final move of his professional career, to the University of Arizona. He retired in 1988.

In the course of his career, Vincent contributed significantly to several dimensions of art education research and scholarly activity, and acquired an impressive number of honors and distinctions. He was Director of the Uses of Newer Media in Art Education Project, one of the early contracts awarded by the U. S. Office of Education in the 1960s, and a harbinger of the expanding interest since taken by the field in film, video, and ultimately, computer technology. His 1969 article, "The Teaching of Art as Social Revolution," anticipated by more than a decade the post-modern direction of attention to those whose voices are ignored in the dominant culture. He was a keynote speaker at the 1980 NAEA convention in Atlanta; the third person to present a *Studies in Art Education* lecture; a winner of the Manuel Barkan Award for excellence in scholarly writing. He was a reviewer for *Studies,* and editor of "Commentary," that portion of Studies given over to debate in print. In 1991, he was awarded the rare opportunity, by the National Art Education Association, of collecting some of his ideas in a monograph which, with characteristic humor, he chose to call *The World of Art Education According to Lanier.*

Those who knew Vincent, however, will hardly be satisfied with a catalogue of his accomplishments, for it fails completely to capture the spirit in which these events were conducted. Vincent's often-expressed dread that art education might one day sink under the weight of its own complacency, led him to write a stream of provocative articles designed to stir things up: "One Word is Worth a Thousand Pictures" (1969); "The Misdirected Eye"(1978), "A Plague on all your Houses: The Tragedy of Art Education" (1975). The insistence on moral accountability on the part of the profession which is explicit in these articles, and the flurry of dissent that they often produced among teachers and academics alike, led Vincent at times to think of himself not only as a maverick, but as someone marginalized by the field. That this was clearly not the case could be documented at any NAEA convention, where he would install himself in a chair in the lobby, and a steady stream of friends, admirers, and critics too, would stop by to chat and

exchange greetings. The success of a convention hotel was, for Vincent, proportional to the comfort and quality of its foyer armchairs.

Those of us who were fortunate enough to be graduate students at Oregon recall the warmth, kindness, and hospitality that Vincent and Dee extended at any and all times. The martinis were literally breathtaking, the conversation was always animated, and not always fixed on art education. Vincent loved British detective fiction, and continental movies; though, to be truthful, the poster of Sophia Loren that hung on his office door for years was there for reasons as much aesthetic as cinematic.

Vincent's immediate family includes his wife Dee; their children, John, Peggy, and James; and two grandchildren, Renee and William, who will miss their grandfather's ability to carve masonite animals for them on demand. His influence extends internationally, and he is cited, quoted or referred to whenever issues about the field are raised. So though it's time to say goodbye, Vincent, you live on in some way in all of us. You once said that it isn't enough to be human; one must become humane. In this, as in so much, you led by example.

References

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Lanier, V. (1978). The misdirected eye. *CSEA Journal, 9*, 9- 17.

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——Ronald N. MacGregor

University of British Columbia

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CLOSING NOTE

This past year has been marked with great loss, and great joy for me personally. My fathers death was a tremendous loss for my family, and a substantial loss to the field of Art Education. During my years growing up in the Lanier household, and as an art educator, I have met many of Vincents' colleagues. While some of them agreed with his varied positions in the field, many disagreed. Without exception though, his many colleagues and friends in Art Education, and in his life had a profound respect for him as a human being. His honesty, decency, and passion for ideas, among other things, earned him great respect. The qualities I saw in my father, and mother as well, have hopefully gone a long way to shape my own character.

Several months ago my wife and I experienced the great joy of the birth of our first child, a child doctors said we probably never could have. I hope my own son, Vincent James Lanier will embrace the same qualities in his life as his father, and grandfather. Perhaps the next Vincent Lanier will earn the respect of so many as his grandfather so genuinely did.

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